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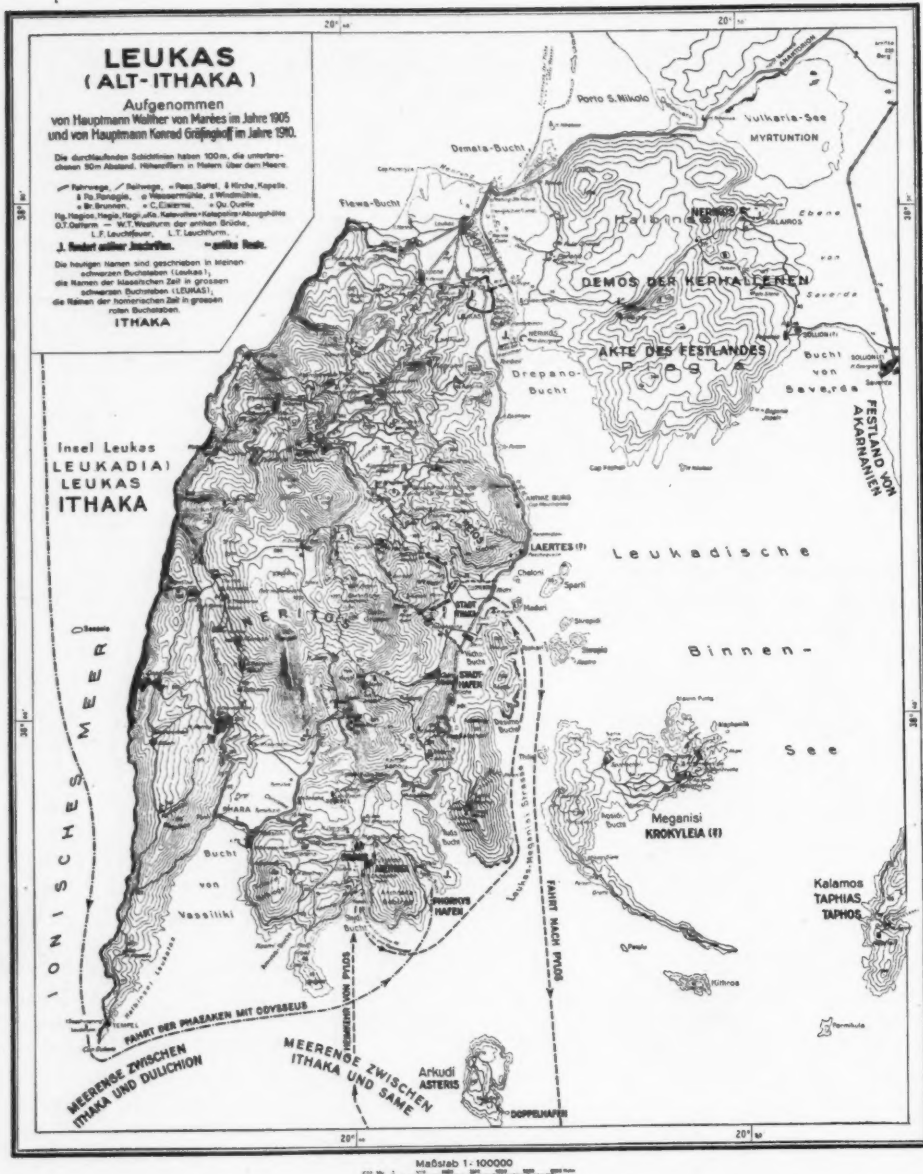
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MAP OF WESTERN GREECE, THE ISLAND OF LEUKAS, AND DR. DÖRPFELD'S LOCATION
OF ITHACA.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXVII

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ANCIENT ITHACA

By WILLIAM DÖRPFELD

Translated from the German by Rev. Claude H. Heithaus, S. J.

Illustrations from Dr. Dörpfeld's book Alt-Ithaka

FOR more than 2,000 years scholars have been discussing the Homeric names of the four large islands which lie off the Gulf of Corinth and once constituted the kingdom of Odysseus. In classical times, as today, they are called Ithaca, Cephallenia, Leucas and Zacynthos, but Homer calls them Ithaca, Dulichion, Same and Zacynthos. From this it would appear that only two of them, Ithaca and Zacynthos, have retained their Homeric names, and that the other two, Dulichion and Same, must have changed their names to Cephallenia and Leucas.

In studying this ancient question we note with some surprise that Homeric scholars both ancient and modern refuse to admit that the four islands of Homer are the same as the four islands of today. They argue that in Homeric times the present island of Leucas was not an island but a peninsula connected with the mainland by an isthmus; that it did not become an island until post-

Homeric times, viz., about 700 B. C., when the isthmus was cut by the Corinthians; and that therefore Leucas may not be included among the islands of Homer.

Now it is quite true that the cutting took place at this time and was repeated on several subsequent occasions; nevertheless, Leucas was and always has remained an island. On the one hand geologists assure us that Leucas was more of an island in Homeric times than it is today and was designated as an island by everyone even before the construction of the canal; on the other, philologists admit that the ancient Greeks included in the term island all peninsulas connected with the mainland by a narrow isthmus as, for example, the Peloponessus. Hence we ask in surprise why Homeric scholars are so reluctant to accept Leucas as the missing fourth island.

The answer to this question will give us the key to the Ithaca riddle.

ART AND ARCHAEOLOGY

Homeric scholars cannot include Leucas among the four islands of Homer, for if they did they would be compelled by Homer's data regarding the position of Ithaca to accept Leucas as the island home of Odysseus. But, according to them, this is not permissible because the present Ithaca has had its name for 3,000 years. While granting this we must call attention to the fact that Ithaca and Cephallenia did not acquire their present names until 1100 B. C., in consequence of the Doric invasion. At that time there was a shifting of names in northern Greece similar to that which ancient historians tell us occurred in the eastern part, in Thessaly and Boeotia.

But before developing this further

let us recall what Homer says about Ithaca's position with regard to the mainland and the other islands, and which of the four islands he designates as the home of Odysseus.

In the first place, the epic repeatedly states that of the four islands of Odysseus Ithaca alone lay close to the mainland and was connected with it by a ferry; the other islands were at some distance from the shore. A glance at a map of western Greece shows us that of the four shaded islands Leucas alone satisfies this condition; the other three lie well out to sea. And today, just as in Homer's time, a ferry handles the traffic between Leucas and Acarnania. In Roman times the two were even joined by means of a bridge.

Secondly, according to the epic, Ithaca must be the most westerly of the four islands; and the other three lay to the east and south of it. Now the Ithaca of today is not the farthest west, but rather the farthest east; the other three lie to the north, west and south. To find Homer's most westerly island, however, we must look, not at the maps of today, but at those of the ancients. These all show a false orientation of the northwest coast of Greece and the adjacent islands. Throughout the whole of antiquity it was thought that Corfu was west of the Gulf of Corinth.



GREECE AND THE HOMERIC ISLANDS OFF THE WESTERN COAST.



THE WESTERN APPROACHES OF NIDRI-EBENE WITH THE RACHI AND KOLONI HILLS.

Consequently, the island which Homer thought to be farthest west is the one which for us is farthest north and nearest to Corfu. There can be no doubt that this is Leucas. For the ancients the three remaining islands lay to the east and south, but for us they lie only to the south. It follows that only Leucas can be the Homeric Ithaca.

Since Zacynthos alone has preserved its Homeric name, the other two islands, Cephallenia and Ithaca, must correspond to the Homeric Dulichion and Same. As a matter of fact there are a number of reasons for identifying Cephallenia with Homer's Dulichion and the present Ithaca with his Same, but I cannot go into them here.

The name Ithaca must therefore have shifted from the island which is now called Leucas to the island which Homer knew as Same. This must have

happened when the Ithacans, expelled by the Dorians, fled to Same and took possession of its northern part. The dispossessed Samians moved in turn to the large island of Dulichion, where they founded the subsequent city of Samos. To this large island came also the Cephallenians, who in Homer's time had still been living on the mainland next to Ithaca; they gave the island the name Cephallenia. That this shifting of names must have resulted from the Doric invasion has already been shown.

Our momentous conclusion, that *the present Leucas was originally the Ithaca of Homer*, is confirmed by a number of other facts.

Every unprejudiced visitor can easily satisfy himself that the data in the epic regarding the location, the mountains and the harbors of the



THE "BLACK WATER" SPRING AT THE VILLAGE OF NEOCHORI.

island of Odysseus do not agree at all with things as they are on the Ithaca of today. More than half a century ago the Homeric scholar Professor R. Hercher saw this on the occasion of a visit to the island and declared that earlier scholars had erred in claiming that Homer's statements agreed with the actual condition of the present Ithaca. As a matter of fact, there is no agreement whatsoever. But is there on Leucas-Ithaca?

The answer to this question is an unqualified yes, as I have shown in my book *Alt-Ithaka* (Munich, Richard Uhde, 1927). A few facts drawn from the map of Leucas will make this clear.

As for the *principal mountain* of Ithaca, the mighty Neriton, scholars who look for it on the present Ithaca hold widely divergent views. Some place it in the northern part of the

island, others in the southern. They are also divided over the less lofty Neïon, in the shadow of which, according to the epic, the city of Ithaca must have lain. On Leucas-Ithaca, however, the two mountains are unmistakable. The principal mountain, with its several peaks more than 1,100 meters high, is the mighty Neriton of Homer, and Mount Skaros, which lies near the eastern shore and is still covered with a growth of oaks, must be Homer's wooded Neïon, at whose base the city of Ithaca lay.

Again, the *harbors* of Ithaca described by Homer are easily recognized on Leucas, while it is impossible to reconcile them with the present Ithaca. Homer's city harbor, running far back into the land, is seen by most authorities in the Bay of Polis on the present Ithaca, although Polis is not a good

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CIRCULAR GRAVE R1 AND OTHER CIRCULAR GRAVES, WITH LABORERS AND VISITORS.

harbor and does not reach far inland. On Leucas, however, there is no mistaking the city harbor in the 3-km.-deep Bay of Vlichos. Near it is the plain of Nidri, where the city of Odysseus must have stood, and where it has actually been indicated by my excavations. Above this plain, according to Homer, there was a spring of black water (*Melanhydros*) which ran down through the plain. And even today there is a "Black-water Spring" (*Mavroneri*) above the plain near the village of Neochori.

Another very distinctive landmark of the Homeric Ithaca is the harbor of Phorkys, of which the poet gives a detailed description. This is the harbor to which the Phaëkians brought Odysseus and near which the swineherd Eumaios dwelt. It is assigned to a

number of places on the present Ithaca but none of them are satisfactory. On Leucas-Ithaca, however, it can be identified with absolute certainty with the Bay of Syvota, a harbor shut in by two promontories. This land-locked harbor has preserved a reminiscence of the swineherd Eumaios in its present name, for *syvotis* is the old Greek word for swineherd. Above the Bay of Syvota lies a sheltered plain resembling the farm of Eumaios described by Homer. Here, too, there is still a large "swine-cave" in which we made innumerable prehistoric finds. And the distance of this cave from the city is the same as that given by Homer, which is decidedly not the case on the present Ithaca.

Another valuable argument in favor of my Leucas-Ithaca theory is provided

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CIRCULAR GRAVES R1 TO R7. SEEN FROM THE WEST.

by the Homeric island of Asteris where the suitors waited to slay Telemachus on his return from Pylos. According to Homer, it lay "midway between Ithaca and Same", and had a double harbor and several wind-swept heights commanding an extensive view. It is useless to look for such an island near the present Ithaca, and it is quite impossible to agree with Strabo and some modern authorities that it is the low-lying rock Daskalio at the northern end of Cephallenia. But if we adopt the Leucas-Ithaca theory we recover the missing island with absolute certainty in the island of Arkudi, between Leucas and the present Ithaca. It fits the data of the epic perfectly and is extremely well adapted to be the place of the ambushade.

These theoretical proofs of my thesis that Leucas is the Homeric Ithaca have been supplemented by the practical evidence of excavation. If my hypothesis is correct, the remains of the city of Odysseus should still exist in the Plain of Nidri near the Bay of Vlichos mentioned above as the harbor of the city, and it ought to be possible to dis-

cover them by means of excavations. We should find not only remains of dwellings dating from the time of Odysseus, but also and especially graves, which could not possibly have disappeared. We must also specify in advance the period of art* to which our finds would have to belong in order to be ascribed with certainty to Odysseus and his time.

Homer mentions two entirely different kinds of art among the Achæans, the one native Achæan and the other imported from the Orient. As Telemachus on his journey to Sparta came to the palace of Menelaus he marveled at its furnishings of gold, silver, ivory and amber. He had never seen anything like it in Ithaca. Menelaus explained to the astonished youth that he had brought all this splendor with him from Phœnicia and Egypt. While the palace of Menelaus has not yet been found, the beehive tomb of Amyclai with its celebrated golden cups shows that the high Mycenaean art with which we are familiar from the finds at Mycene and Crete had made its way into Sparta. As a matter of fact, we now know from excavations that the splendid Mycenaean art (which had its origin, not in Crete, but in Phœnicia and the more distant East) flourished in some of the Achæan palaces, while in others, as at Ithaca, the simple art which the Achæans had brought with them from their northern home was still in use. We know this

* Kunstkreise.

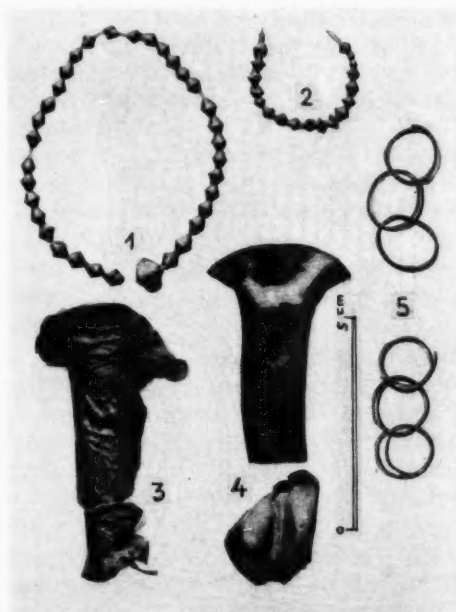
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Achæan art from the oldest shaft-graves at Mycene where it is found side by side with imported Mycenaean art objects and has been correctly identified by Professor Kurt Müller (*Jahrbuch d. Deutsch. Inst.* 1919, 316) and also from the third stratum at Seslo and Dimini in Thessaly. Both styles, Achæan and Mycenaean, were to be found side by side among the Achæans in the second half of the second millenium.

Following Homer, we might expect to find in the city of Odysseus only the simple art of the Achæans; as a matter of fact, we did find it in the plain of Nidri on the island of Leucas. In building-remains of the second millenium which we uncovered *passim* in the plain under a layer of sand and gravel from three to five meters thick we found innumerable fragments of monochrome, prehistoric pottery with a few fragments of Mycenaean type, but not the slightest trace of the painted Mycenaean



EARTHENWARE VESSELS FROM GRAVE R16.



GOLD OBJECTS FROM THE CIRCULAR GRAVES.

frescoes which are to be found in all Mycenaean palaces. Near the buildings we came upon a number of graves of kings and citizens which yielded unpainted Achæan pottery and objects of copper and bronze intermingled with necklaces of gold beads, bracelets of silver and golden dagger-handles which were found together with stone arrow heads. The richer circular graves still showed traces of the funeral pyre and were particularly important for the Homeric problem, because their shape and style of burial agreed perfectly with the Achæan burial rites described by Homer.

Thus the results of my excavations on Leucas-Ithaca have proved my theoretic solution of the Ithaca problem to be entirely correct, and like the earlier excavations at Troy, Mycene and Pylos, have confirmed anew the veracity of the Homeric account.

BESTIARY

By LILIAN WHITE SPENCER

Drawings by Dean Babcock

CYNOCEPHALI

*These curs, the Poet's cantos tell,
Scourge in the sorry deeps of hell
Poor sinners that from earth have fled . . .
But sometimes on gray city streets
One, for an awful instant, meets
Faces they hound though not yet dead.*



CYNOCEPHALI.

AWANYU

*This vast plume-crowned ophidian
Is sacredly American:
With mystery his cult is rife.
To him red desert peoples pray
In strange old rites. He guards, they say,
All waters and is god of life.*

[58]



SPHINX

*The Lion-woman folds her wings
And, seated, voices questionings.
She is the great devourer
Whose name is Life. Some make reply.
On these she smiles but most soon die:
She rends who fail to answer her.*



AWANYU.

GREEK ARMORIAL BEARINGS

By WILLIAM LOFTUS HARE

Some years ago in an English provincial town, I picked up from the pavement a copper coin about the size of a halfpenny. It was minted in the forties for Charles Albert, father of Victor Emanuel I, and bore on its reverse the familiar "arms" of the Isle of Man, which happens to be three legs.

I was at once presented with an historical problem of no great difficulty, for the Italian potentate named above laid claim to be King of Sicily, where the device had been used as a local symbol since Greek times.

In the twelfth century or thereabouts the roving Northmen entered the Mediterranean Sea and held the island of Sicily in their power, as the gift of the Pope. Their taste for islands had led them to Man, on our western shores, which they ruled for three centuries. Quite clearly, then, it was the Northmen who brought the three-legged device from the Sicilian isle and gave it to the Manxmen; and when Man was attached to Britain, coinage was issued in the usual manner. The earliest known coin bearing the sign on its reverse was minted by the Earl of Derby in 1709.

GREEK SHIELDS

THE long, large, oval shield, called *amphibrotos* or "man-covering", almost obscured the body. It was "orbed" in such a way that being held close to the body it would defend the warrior partly at the sides as well as in front, and would compel javelins and spears to glance off rather than to pierce it. Smaller oval shields were used known as the Bœotian type. Thracians and Amazons are represented as bearing these shields, which had a semicircular opening at each side almost entirely protected by a band of metal.

The small circular shield, called Argolic or Doric, came into general use in historic warfare and provides us with most of our illustrative material. It was of several sizes, but generally covered from the shoulder to the knee. Barbarians, Africans and others are represented as bearing the *peltè* or crescent-shaped shield, carried horizontally with the corners upwards.

The Homeric poems, of course, contain the earliest literary references to military affairs of the Greek peoples wherein the shield takes a prominent place. It was known as *aspis* generally, and its various forms were otherwise indicated. The great oval shield *amphibrotos* was more than two feet broad, four and a half feet high and weighed about forty pounds. The smaller circular shield (*pantes eise*) consisted generally of four to seven layers of oxhide covered by a metal plate, all firmly united by rivets projecting on the other side. The central rivet, larger than the rest, was called the navel, *omphalos*, and was usually fashioned into the form of a head. Concentric metal rings sometimes took the place of the metal plate. On the convex surface of the shield there was frequently an emblem the nature of which I am here discussing. It bore the common Homeric name *sema*, a sign or mark by which anything is identified. The word had other meanings, but the element of *identification* became im-

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CROUCHING LION ON THE SHIELD OF ATHENA.

portant. The pictorial device on the shield gave a clue to the personality of the warrior who bore it, and whose face was partly hidden by the helmet and the shield itself.

LITERARY AUTHORITY

Homer has the following, descriptive of the shield-devices of the ancient Greeks:

"Æneas, counsellor of the mail-clad Trojans . . . I discover by the shield and crested helmet."

(*Iliad V*; 180)

Agamemnon: "First he fastened fair greaves about his legs fitted with ankle-clasps of silver; next again he did his breastplate about his breast . . . And he took the richly-dight shield of his valour that covereth all the body of a man, a fair shield, and round about it were the circles of bronze, and thereon were twenty white bosses of tin, and

one in the midst of black cyanus. And thereon was embossed the Gorgon fell of aspect glaring terribly, and about her were Dread and Terror. And from the shield was hung a baldric of silver, and thereon was curled a snake of cyanus; three heads interlaced had he, growing out of one neck."

(*Iliad XI*; 30-38)

The fullest poetical-historical account of devices which may be called armorial bearings is found in *The Seven Against Thebes*, which was performed in 467 B. C. Æschylus must have had good tradition behind him and something like contemporary support for the details of his tale.

Euripides, writing a generation after Æschylus, handles the siege of Thebes in his play *The Phœnician Maidens*. He has occasion to refer to the shield-devices of the warriors, and in doing so, takes care to differ somewhat from his great predecessor.

Last of all, Plutarch, thus refers to Alcibiades' shield: "And in the wars he bore a shield of gold which had none of the usual ensigns of his country but in their stead a Cupid bearing a thunder-bolt."

ORIGIN OF THE CHIEF DESIGNS

The great institutions of warfare, temple worship, the state and commerce supply us with four volumes of information on our theme.

War must be considered the oldest of the four institutions. It is not probable, however, that devices were placed on arms at a very early period in Greek history. We must look in other directions for the generation of a system of symbolic representation, and temple worship lends us its aid. It is known that most of the surviving cults of the Greek people were at first local in character; that they entered upon a com-

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THE HEAD OF A MEDUSA ON THE SHIELD OF ATHENA,
COMMONLY KNOWN AS THE GORGONEION.

petitive stage in which some of them became dominant and others were eliminated. Finally, the pantheonic system spread all over Hellas. Undoubtedly the gods and goddesses, the Titans, the giants and races of mythical beings more or less connected with religion came to receive graphic or sculptural representation under the hands of the artists of religion, the priests. Animals or quasi-animals were the symbols of these divine powers and, in time, objects were included.

A further stage in the fixation of symbols was when the capitol and the temple united their separate powers and the city-state came into existence. Then the symbol of the god became that of the city, each affording the other a reciprocal protection. Thus for example, the goddess Aphrodite and island of Ægina used the symbol of the turtle, Artemis and Ephesus the stag, Pallas and Athens the Gorgoneion, Poseidon and Tarentum the dolphin-rider, Dionysos and Naxos the wine-cup.

The next stage was the development of commerce with its instrument, a minted currency. Here the temples took the lead and stamped their symbols on strips of silver, soon to be followed by the growing power of the political state. Numismatic authority here affords a vast amount of evidence. It is enough to say that many of the Hellenic mother-cities and their daughter-colonies came to issue currency upon which the one-time religious symbols, now become political or factional, can be seen in our great museum collections. And so the designs, remarkably static in their character, but showing a technical evolution, were intertwined all over the Ægean and Mediterranean Seas, the coasts of Asia and Africa.

Coming lastly to our special interest, the shield-devices, we are not able to say that the designs appearing on the coins were copied upon the arms. What is more probable is that they were adopted first by the warriors and secondly by the men of commerce from a preceding civic and religious usage.



TWO QUAILS ON A FELTA SHIELD OF A SILENUS.

ART AND ARCHAEOLOGY

CLASSIFICATION AND DESCRIPTION OF CHIEF DEVICES

I. Mythical Animals. These are probably the earliest form of shield decoration employed by the Greeks.

(1) *The Gorgoneion, or the Medusa's head.* On the authority of the myths we must allow to Perseus the credit of having been the first to emblazon his shield with this petrifying object. Thereafter Homer gave it to Mycænean Agamemnon to flourish in the Trojan wars; Pallas Athena took a fancy to it and bore it on her shoulder until she made it the emblem of the city of Athens. Ares, the god of war, displays it and many a mortal warrior after him,—Herakles, Achilles, Geryones, an Amazon, Memnon and Patroclus. Medusa's head, before decapitation, is seen on a vase by Amasis.

(2) *The Sphinx.* She was the terror of Thebes until Œdipus deprived her of her power; but she left her memory on many a shield after the beautiful Parthenopæus fell at the Neistian gate in spite of her protection. She was one of the several Egyptian symbols which found their way into Hellas. Peleus has the device on a vase at Munich. An Amazon bears it, Achilles and several other warriors unnamed.

(3) *The Flying Boar.* No doubt this is the Calydonian boar slain by Meleager with the help of Atalanta. The Geryones bore it on one of their triple shields in a contest with Herakles shown



GOAT.

on a vase by Euphronius in the Munich Museum.

(4) *The Centaur.* He hurls a great stone or wields an uprooted tree-trunk in various contests illustrated on the vases. Warriors and Amazons display the device. Æneas faces the Centaurs with their own picture; Demophon and Achilles also use it.

(5) *Pegasus.* The flying horse, offspring of the dying Medusa, descended upon Corinth, and was tamed by Belerophon. He makes a fine device on many a shield: Athena, Achilles, Hector and Akamas.

II. Animals. These naturally follow as soon as the artists and shield-makers attain to a realistic mastery.

(6) *Lions* in various threatening attitudes were bound to find their way on to the shields after the defeat of the beast of Nemea by Herakles of Thebes, who clothed himself in its invulnerable hide. Athena and other warriors bore the device: an Amazon, a giant, Achilles, Agamemnon, Æneas, Neoptolemos, Telamon.

(7) *Lion on hart.* This device belongs to the terrifying class; Odysseus bears the drawing on his shield, and of course Athena. The heraldic combat betwixt a lion and a stag can be traced back to Ur of the Chaldees, where it has lately been found in the ruins.

(8) *Sitting Lion to right and left.* The former position appears on the shield of a warrior mounting a chariot in the Chersonese. Mr. Seltman identifies the figure as Miltiades, the hero of Mara-



STAG.

ART AND ARCHAEOLOGY

thon, and awards the device to his house. If this identification be correct, there is great interest to be derived from the thought that the "British Lion" is the lineal descendant of the beast who drove back the Persian host! The position of the lion facing to the left can be seen on other shields.

(9) *One, two or four panthers.* Several fine shields bear this device drawn in very heraldic fashion, among others on an archaic *hydria* in Rome, representing a warrior in ambush to capture Ismene the daughter of Ædipus. Patroclus also bears one panther. The finest is that of Ajax carrying the dead Achilles, on a *hydria* by Leocrates at Munich.

(10) *Charging Bull.* This is a very frequent device having religious sacrificial and heroic connections with Apollo. It appears on the shield of Athena and many others: Pirithous, Menelaus.

(11) *Trotting horse.* An inevitable symbol best illustrated on the shield of Athena. Mr. Seltman attributes it to the house of Peisistratos, but it is hardly likely the martial Greeks would have waited until the sixth century before adopting it as a shield-device. It appears on the shield of Athena and on many a drawing of hoplites: Kænus, Achilles, Theseus and an Amazon.

(12) *Stag, deer and fawn of various kinds.* A frequent symbol of Artemis is borne by several warriors and by Athena.

(13) *Ram and two rams facing.* The double form in a specially fine shield drawn by Amasis on the Bourguignon amphora in Naples, very heraldic in style.

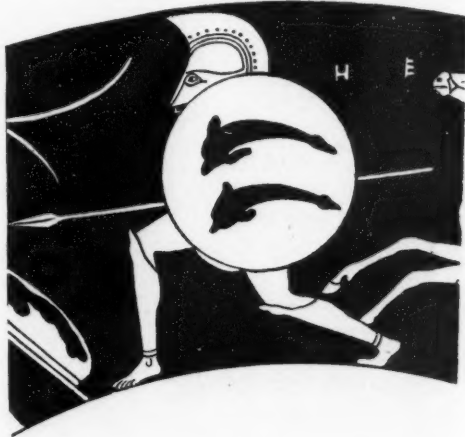
(14) *Goat and fighting goats,* in heraldic style.

(15) *Two Quails,* indicative of peace rather than war. They are seen on a shield borne by an Amazon and by a Silen, both shields being *pelid*-form.

(16) *Cock and crowing cock.* A very frequent device on shields of several warriors. Achilles and the herdsmen of Herakles carry it; also Athena and a giant.

(17) *Eagle; Eagle & Serpent.* On a score of shields. The most notable is that of Hector in his combat with Menelaus, where it is flying to the left with back displayed. With the serpent in its mouth the eagle appears on the shields of Geryones, an Amazon, and a running hoplite.

(18) *Owl; and with raised wings.* This symbol of Athens is on several shields, especially borne by Athena in the amphora by Amasis.



TWO DOLPHINS.

(19) *Swan.* On several shields. It appears in the band of warriors in single combat on the Bourguignon amphora at Naples and on that of Cynos (*kuknos* = Swan) on a cylix in the Corveto Collection. In triskeles fashion on the shield of Athena.

(20) *Single, double or triple serpents.* This reptile is seen frequently on the shields. The serpent was sacred to Athena, who naturally carries it. Also it appears on the arms of Amazons, Greeks at the rape of Helen and the sack of Troy by Ares and in regimental formation. In some cases the serpent is carved in bronze and projects from the shield.

(To be concluded in March.)

JOSEPH ARTHUR COLETTI, SCULPTOR

By HARRY ELMORE HURD

ALTHOUGH this ode shall be written in prose, it is offered in the spirit of Pindar who also wrote about "The sculptured life, the breathing stone". A modern poet of democracy, writing "of Life immense in passion, pulse and power", declares in the opening words of his *Inscriptions*:

"One's-self I sing, a simple separate person" but the author of this appreciation will sing about a friend with whom he rubbed elbows in the darkness of Fine Arts X-Y-Z at Harvard.

Although under thirty years of age, Joseph Arthur Coletti, who is completing his first great commission for the Chapel of Saint George's School, in Newport, Rhode Island, has already won an enviable place among our modern sculptors. A great art critic described *Saint George and the Dragon*, one of the twenty pieces exhibited by Mr. Coletti in the Fogg Museum, as "the most notable sculpture of this century".

The poet will never forget the day his friend conducted him through the Evans Shop in Boston, explaining the

mysteries of artistic creation. He said: "I began my work here carving rosettes and bosses." Was it fact or fancy that the towering cast of Phillips Brooks seemed to smile and pronounce a benediction upon the head of John Singer Sargent's protégé?

It may be trite but it is true that "Our ideals made us". The poet recalls standing before a copy of Donatello's *Saint George* with his friend, who whispered, "Ah, that is the greatest"! Nathaniel Hawthorne gives us *The Story of the Great Stone Face*, a titanic profile carved by Nature in the granite ledges which tower two thousand feet above the road in Franconia Notch, New Hampshire. Ernest, a native of the valley, grows up to believe that some day a man will come to the valley who will be the

"Man of the Mountain" in flesh and blood. It is a poet who beholds Ernest's face at eventime as he dispenses words of wisdom and exclaims, "Ernest is himself the Great Stone Face"! Hawthorne reminds us that "Creation is not complete until the poet comes to interpret it".



Courtesy Fogg Art Museum, Harvard University.
JOHN THE BAPTIST. BY JOSEPH ARTHUR COLETTI.

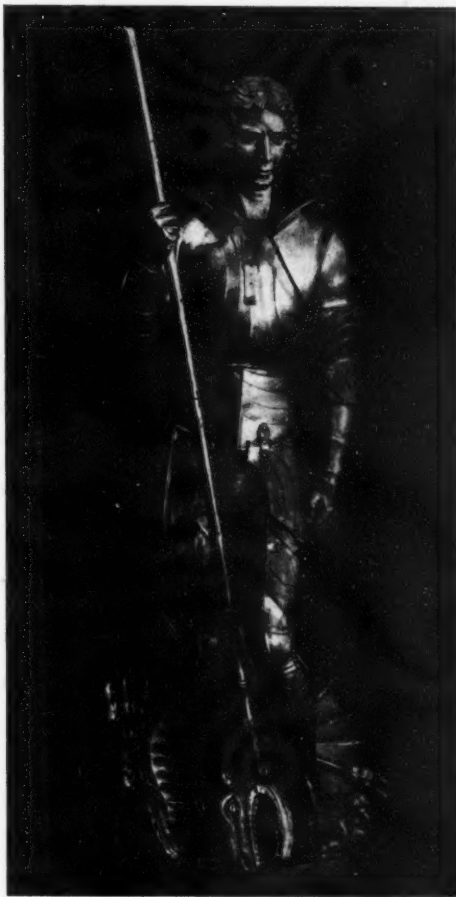
ART AND ARCHAEOLOGY

One poet finds in the intellectual, almost adolescent face of *Saint George*, suggestions of the sculptor himself: they are of the same age and their faces are equally alive with the spirit of life. Mr. Coletti, like the ancient Greeks, has an exacting standard, finishing the stone with his own hands and touching every detail with loving care. He studied armor two years before arming his *Saint George*, whose grace, strength and poise incarnate the essence of youth. He slays the writhing dragon with an ease which suggests great reserve. Fortunate are the Sons of the Morning who shall look upon this and fifty-three other sculptural details of the Memorial Chapel at St. George's School.

Whatever else art may be, for some of us it is beauty filtered through a personality. Three outstanding characteristics of the sculptor's personality impress the author. Men are born with brains. Born in Italy, Mr. Coletti was brought to Quincy, Massachusetts, when only two years of age. His father's intellect combined with his mother's artistic heritage to lift him toward the stars. Overcoming great handicaps, his intellectual thirst carried him through Harvard: graduating in 1923, he later spent two years abroad under the Sachs Fellowship. Today one finds him reading and fingering his beloved prints during his home-hours. Like his own *Saint John the Evangelist*, portrayed deeply absorbed in trapping his memories within the pages of a book, the sculptor follows the gleam of intellectual light.

One day a young art student broke the quiet of our fellowship together, asking advice. Mr. Coletti, speaking in a kindly voice, advised: "Acquaint yourself with the masterpieces of the world and with the opinions of men who

know. I went to Europe and met other sculptors. You must see their works and choose what seems best. You cannot go on doing that unless you



ST. GEORGE. BY JOSEPH ARTHUR COLETTI.

have a richness of knowledge and a strong will. You must define your art and be sincere. Mere photographic reproduction is not art. Art is subjective. I had a pupil who did fair work but whenever I gave him a practical problem he was lost. He did not understand relationships. The greatest

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ST. CHRISTOPHER. BY JOSEPH ARTHUR COLETTI.

sculpture is related to architecture, like the Greek pedimental figures or the frieze of the Parthenon. Our sculptors are the products of the art schools who do not meet the problems

of the day. I would remodel all art schools and put their pupils to work with the masters. I would have them learn how to mix paints and make armatures until they reached eighteen or twenty years, at which time I would give them problems to solve themselves. Men are flooding the country with Civil War things . . . soldiers with guns. . . The day is coming when sculpture will collaborate with the sister arts. Take the work of Michelangelo. He did these things for some particular place. You hear men say, 'I want to express myself!' but they cannot define what they wish to express!

"An artist must be humble. He must be glad to do anything he can get hold of because he will do it well. What trash we are doing today, compared with the masterpieces; and yet some of us attach much importance to ourselves. Nowhere do I find any conceit in the old masters, excepting of course in Benvenuto Cellini. They were always humble! Always learning!"

The poet pulled down a copy of Rodin after luncheon at the Harvard Club and the talk drifted to the master: we spoke of the marvelous strength of *The Burghers of Calais* and *The Age of Bronze*. The poet thought of his friend's *John the Baptist*, spanning the distance from Donatello to Rodin. Mr. Coletti's *Man of the Woods* is tense, emaciated and spiritual. His handling of surfaces does not suffer by comparison with the work of the great Rodin.

If you would realize the versatility of this man, study the emotional appeal of *Elizabeth Brown*, a baby so warm and wonderful that one wishes to gather her in his arms and kiss her mouth. He captures with equal skill the muscular form of *Saint Christopher*, whose face is

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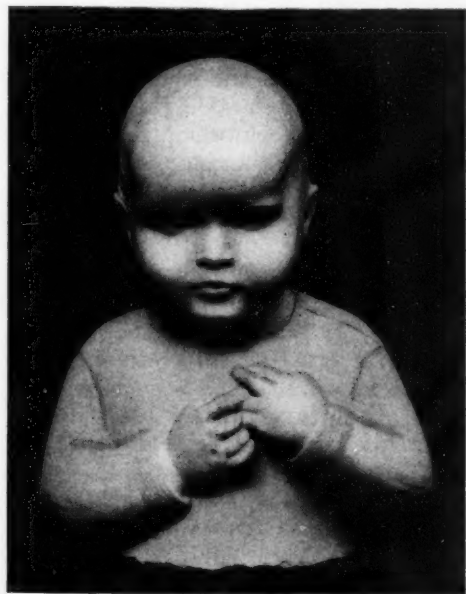
filled with the amazement of his discovery that he bears the Christ-child upon his shoulder. The rare African *Klipspringer* is instinct with life and is caught in a moment of uplifted fear. If you are not yet convinced of the breadth of his technique, examine *The Angel of the Annunciation* and *The Virgin*, uniting the curving grace of the old ivories of France, the mystery of Fra



Courtesy of Mrs. John Nicholas Brown.
PORTRAIT BUST OF JOHN NICHOLAS BROWN. BY
JOSEPH ARTHUR COLETTI.

Angelico's painting, and the difficult simplicity of Oriental drapery with the best in modern treatment. Professor Chandler R. Post writes of the *Portrait Bust of John Nicholas Brown*: "Mr. Coletti has created a thoroughly modern and distinguished likeness that vies in its incisiveness with the portraits by Gaffly and Hildebrand."

Above everything else, one finds spirituality in the work of this new genius. Creation is the gift of God. The



Courtesy of Mr. and Mrs. Huntington Brown.
BABY ELIZABETH BROWN. BY JOSEPH ARTHUR
COLETTI.



KLIPSPRINGER. BY JOSEPH ARTHUR COLETTI.

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IL REDENTORE. BY JOSEPH ARTHUR COLETTI.

sculptor maintains "that a true artist does not create through mere capri-

ciousness but through an intuitive urge of spiritual necessity and that urge must be jealously guarded, both physically and morally, otherwise noble creation is impossible."

It is not surprising that he should place *Il Redentore* alongside of *Saint George* as his two masterpieces. As the last light of day filtered upon the gargoyles and casts which adorn the walls of the Boston studio, the poet entered the chamber of a creator's heart. Holding a small model of *Il Redentore* in his hand, the poet asked, "How did you come to do this"?

The sculptor's eyes flamed as he replied, "For three months I could not capture what I wanted. One morning I awoke at three o'clock and saw that face. Things come to one. We must remain humble and struggle . . . with that comes sincerity."

May we stand before *Il Redentore* during these closing moments. The Christ leans forward, to denote his coming into the world. His body is exquisitely simple, the back going back to *The Charioteer* at Delphi for its inspiration. The columnar treatment of the body is almost archaic, symbolizing the fact that Christ is the pillar of the world. The hands and feet are muscular, denoting the humanity of the Child of Mary, while the climaxing head is spiritual and worthy of the Son of God.

When a great sculptor stood before the *Pietà* in Saint Peter's, in Rome, he could not speak. Manly tears flowed down his face. After recovering his self-control, he said, "Just think what I have missed in sixty years. This alone is worth a trip to Italy to see." The poet believes that the work of Joseph Arthur Coletti is worth going a long distance to behold. The goal is not reached.

EXCAVATIONS AT CONSTANTINOPLE, 1928

By S. CASSON

THE second season of the excavations at Constantinople commenced with the clearing of an area of great importance at the north-east end of the Hippodrome, immediately in front of St. Sophia. Here last year were found the great foundations of what were thought to be the famous Baths of Zeuxippos. Four massive pillars built of alternate brick and stone courses were uncovered to a depth of nearly twenty feet and, in the process, a fine slab of a sculptured frieze was found. Still, it was uncertain, at the end of the excavations last year, what this building was and how far it extended; nor was its orientation established nor much known about its date. The end of the Hippodrome was found apparently abutting on it, but the relation of the two buildings was not at all clear.

Our greatest efforts, then, were this year concentrated upon establishing the nature and history of this building, the Baths of Zeuxippos—if such it was—being famous in antiquity as the one building in Constantinople where

the bulk of the old classical world of Greece and Rome survived in the form of sculptures and bronzes; it was, in fact, to the Byzantines an old-fashioned place where the old world of pagan times could be studied. A Byzantine

poet, Christodoros of Thebes in Egypt, preserves for us, in the form of a series of exercises in Greek poetry, descriptions of the numerous statues that decorated the building. His language is archaistic and elaborate, and his masterpieces read like the poems of a Babu, which he probably was. But they are useful for us as giving us some account of a building, itself Roman rather than Byzantine, in which were preserved large numbers of the works of art of a non-Christian world.

The excavations started where they had been concluded last year. The building which had then been an enigma now began to unfold itself and its plan began to be more evident. A great and complicated public building emerged from the soil, often going down to over twenty feet in depth and involving great effort in the clearance.



NEW TYPE OF STATUE-BASE.

CARVED WITH THE NAME "HECUBA" IN EARLY BYZANTINE LETTERS, THIS WAS ONE OF TWO STATUE-BASES OF A NEW TYPE DISCOVERED IN THE BATHS OF ZEUXIPPOS.



APSIDAL BUILDING NEAR THE HIPPODROME IDENTIFIED AS THE BATHS OF ZEUXIPPOS.

The excavations had not been long in progress when two large altar-shaped marble drums were found at the foot of a wall. Both were alike in type and, on examination, both were recognized as statue-bases. On one was the name Hecuba in letters of the early Byzantine period. The exact type of statue-base was a new one, entirely unlike the low flat rectangular bases of the Hellenic period or the more elaborate bases of Roman times. The top of the Hecuba base was cut away so as to allow of the insertion with a powerful dowel of a statue, not in the manner in which Greek statues were fixed to their bases in Greek times, but by a method which presupposed a very solid bronze basis to which the statue (presumably

in bronze) was already fixed, or which had been moulded in one piece with the statue.

There had thus been found two bases, each of the same type, which had at some time or other held statues that adorned this building. Not long afterwards a third base, also of the same type, but taller and rather more elegant, and equally well preserved, was discovered. It was inscribed with the name of Aeschines (spelled *Aischenes*) in letters of the same Byzantine type.

Here at last we were in touch with something which might identify the building definitely. Reference to the poet Christodoros the Egyptian gave the clue. He describes, in his long and fulsome account of the Baths of

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Zeuxippos (or the *Gymnasium* of Zeuxippos, as he prefers to call it), two statues which stood together, those of Aeschines and Aristotle—"Aeschines, son of Cecrops, the bloom of wise Persuasion," and goes on to say how "near him was Aristotle, leader of wisdom," the latter (and perhaps the former, though he is not explicit) in bronze. Later he gives us another pair—Ulysses and Hecuba. Of Hecuba he says, "Not even the bronze has brought an end to thy grief . . . but still thou weapest, standing before me. Thy garments, with veil drawn across the eyes, exhibit thy woe, and the peplos, falling loose to thy feet, does not disguise the sorrow beneath it."

What are we to infer from these descriptions and what can we now decide as to the nature of the buildings in which they were found? There can be no doubt; here are the Baths of Zeuxippos and here are the bases of some of the statues which decorated it. The fact that Christodoros calls the bases, upon which the statues he describes stood, *bōmoi*, or altars, is descriptive enough, for these three bases are all in the form of Roman altars. The literary and archaeological evidence thus agrees even on points of detail.

Two main buildings were excavated, standing side by side. One was a complex of rooms, the other consisted of a large apse-shaped chamber paved with marble and opening on to a marble paved courtyard surrounded by columns. The latter may well have served as the Propylon to the former, and since the former had in one place a dome-covered pillar-supported chamber of great size, there can be little doubt that it served as part at least of the Baths. The fact that the relief found last year depicted a sea scene with nereids and perhaps similar sea-deities

shows that the decoration of the building was in keeping with its purpose. A second fragment of this same frieze was found this year. A long-sought-for and famous building of old Byzantium has thus been now added to the scanty list already known, and the topographical history of the city is the richer. And further, the literary exercises of an obscure Egyptian have been shown to contain a value for further research which, without archaeological verification, their language could not in the ordinary way have been expected to hold.

Of the minor finds in this area there were many of great value. Most important from the artistic point of view was a small jewel of pure gold decorated with the head of a saint in enamelled *cloisonné*. The name of the saint was also inscribed in *cloisonné*, and proved to be Saint Procopius, a saint much venerated by the Byzantines of Stamboul. Jewels of this type usually belong to the tenth or eleventh centuries, though the goldsmiths still produced *cloisonné* down to the thirteenth century. But the finest are of the tenth century. This jewel seems to be of the best and earliest style. The colors of the enamel are still fresh, the background being in pale blue and the garments of the saint in crimson. The inscription, the halo and details of the dress stood out in the gold cloisons. So few examples of this amazing goldcraft are known and so rare is it that the museums of Europe can hardly enumerate more than a score of pieces. But fine examples occur in the treasures of European churches and cathedrals whither they were brought as loot from the Latin capture of Constantinople in 1204. The Treasury of St. Mark at Venice is the richest depository of this goldwork, and much of it is also



THE COURTYARD OF SIRMAKESH HAN, SHOWING CAPITAL AND COLUMN FROM THE TRIUMPHAL ARCH OF HONORIUS AND ARCADIUS.

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used in the famous Pala d'Oro behind the altar of St. Mark.

Of the other finds the more interesting were some Byzantine sculptures of the fifth or sixth centuries and a series of most important Byzantine faience vessels, covering the whole period from the fifth to the fourteenth centuries and filling many gaps that remained from the ceramic discoveries of last year.

A secondary but no less interesting area was examined about a half a mile to the north of the Hippodrome near Bayazid Square. Here, inside the courtyard of an old sixteenth century caravanserai called Sirmakesh Han, the falling of a tree had disclosed massive marble foundations. At the request of the Museum, the expedition undertook the examination of this region. The area of excavation was not large and made extremely difficult by the presence of the walls and chambers of the caravanserai, itself abandoned and empty. But within a few days it was evident that the ancient remains were very near the surface. While at the Hippodrome we had to go down to a depth of twenty feet and the accumulations of earth due to repeated rebuilding were very great, here the caravanserai, which had been built in the early sixteenth century and remained unaltered, had prevented any great increase of level. Within a few feet the workmen began to uncover a series of mighty fragments of columns, architraves, capitals and podia which all seemed to belong to one great building. The chaos in which the fragments were at first found seemed to indicate some great catastrophe which had overwhelmed the building. As the fragments were gradually extracted and removed it became clear that we had to do with a great arch of triumph in

which many great monolithic columns had supported the main arch. But the identity of the monument was obscure. There was no record in this region of anything except the Forum of Theodosius and his great column, of the type of the column of Trajan at Rome. But there was no evidence beyond tradition for the character and extent of the Forum; the column, on the other hand, had been recently identified almost opposite the caravanserai a hundred yards, or less, away. A passage, however, in an early Byzantine description of Constantinople mentions what seems to be a great arch of the time of Arcadius actually in the Forum, and relates that statues of Arcadius and Honorius stood upon it; it adds that it was supported by columns in groups of four.

The identity of the arch with these mighty marble fragments seems to be almost certain. It is not yet possible to essay an architectural restoration of what we have found, but from what we have it seems that there were four or more podia, of which we had cleared two, and that on each podium were four great monolithic columns each some twenty-five feet high. The capitals on the columns were five feet in diameter, and the columns themselves were unique in that they bore on their surface, not the fluting of Doric columns or of Corinthian, but a design which seems to be derived from peacock feathers. No columns of the type are known elsewhere. The capitals, on the other hand, are pure Corinthian. Of the architrave or entablature much was found. On the under face were panels in which fish and pomegranates, leaves and fruit were carved. All seem to have been symbolic and some, like the fish, definitely Christian. We have to deal, then, with one of the largest



SHATTERED FRAGMENTS OF THE TRIUMPHAL ARCH AS EXCAVATED. THEY LAY IN THE CONFUSION CAUSED BY THE EARTHQUAKE.

and certainly one of the earliest Christian public monuments in Constantinople, or indeed in the Christian East. The arch seems to have stood astride the *Mesé*, the central throughfare of the city, and perhaps to have allowed passage, like the Arc de Triomphe at Paris, for cross roads. It must have been one of the most central and most striking monuments of the city. But what is remarkable is that it had escaped all mention in the records of travellers.

As far as its history can be reconstructed it is as follows. At some period in early Byzantine history it was seriously damaged by earthquake, perhaps in 732 A. D. Some attempt at strengthening and rebuilding was made,

and then in mediaeval times it seems to have fallen finally and for good as a result of a second earthquake. This evidently happened before the Turkish conquest. After the conquest an alchemist seems to have settled among the ruins which, perhaps, were still standing in part. In the sixteenth century, first a public mint and then this caravanserai were built and the marble columns and surviving fragments were largely removed or levelled. The large remains we discovered had been merely covered with earth when the site was levelled for building, so that the fragments as we found them were in the disorder in which they had fallen when the earthquake brought the columns

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crashing to the ground. Some few fragments were used in the foundations of the caravanserai, and most of these can still be seen protruding. It is hoped that in the near future the Turkish Government will expropriate parts of this derelict, if attractive, building, so as to free a larger area for excavation and make it possible to recover a great deal more of the monument. Even as things are we have unearthed the bulk of three or four columns, two podia and parts of another two columns at least. From a strictly scientific point of view a restoration *on paper* of the arch is certainly possible. But it may be hoped that in the near future something approaching to a restoration *in fact* will be effected. No arch supported in this way on groups of columns is so far known, and this new addition to the ancient monuments of the city is one of the highest

value and historical importance. The style of the columns is not the least remarkable of its features: there is no parallel for this peculiar surface decoration. It may be a peacock-pattern or it may be a formalization of the trunk of a palm tree. In either case it is unique, except perhaps for one isolated column of the type in the great underground cistern of Yeri-Batan Serai; but this column itself may have been taken from our arch at a later date to replace one of the columns of the cistern that had been broken or become unsafe.

No minor finds were made at this second site except a certain number of coins and a furnace which seemed to indicate the presence of the mint reputed to have been here.

The funds for the whole of these excavations this year were most generously provided by Sir Joseph Duveen.

THE MUSIC OF HOMER

*As one who never wearies standing long
Beside the shore of the loud-sounding sea,
Hearing the dark waves thunder ceaselessly
Upon the beach, or on whom tireless throng
High visions while he listens to the strong,
Impassioned music of a symphony,
Where, through the crash, a deep-toned melody
Sounds clear and solemn as an evening song;
So I grow never weary when I hear
That tale of wanderings in many lands,
Of courage and revenge, or when again
I hear the bow twang in Apollo's hands,
The din of battle on the Trojan plain,
And women wailing shrill by Hector's bier.*

—Holmes Van Mater Dennis 3d.



THE TRANSFIGURATION OF THE LORD.

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THE STOGLAV AND ITS INFLUENCE ON THE RUSSIAN ICON

By M. M. LICHTMANN

The Icons reproduced in this article are from the collection of Corona Mundi, International Art Center.

IN discussing Russian iconography, it is necessary to take into consideration not only the Byzantine influence which preceded it, but also the purely Asiatic origin of the Russian people. In the profoundly religious feeling which seems to have been the stimulus of this unique craft, one sees a repetition of that inspirational source which lies at the root of the art of Asia.

Behind the creation of the early icons lies an ethical code which reveals how profoundly religious a feeling underlay this art, which was created in the heart of the impassible forests. It is true there were rules for the technical creation of the icons, but these were only its outer forms, and, to the iconographer, perhaps the least important. But to the moral and spiritual covenants of their art the icon-masters of early days dedicated themselves undeniably. This covenant to which the painter pledged himself is known under the name of *Stoglav* rules. These prescribed not only the technique of his art but also the rules of his behavior and of his life. "Humble, lenient, pious, does it befit the painter to be," says the *Stoglav*, and in this spirit does the craftsman dedicate himself.

In view of our present-day life, it is interesting to examine the rules of behavior which governed this artist. The *Stoglav* forbade an icon-painter "to gossip, to be facetious, to be quarrelsome or envious; nor could he be a drunkard, a rubber nor a murderer". As bad habits would disqualify the most talented of icon-painters, the *Stoglav* sought zealously to preserve

the purity of spirit and body. These laws undoubtedly come from the heart of Asia where the religious painter still adheres to such principles of life.

Even regarding his personal life the *Stoglav* has its recipe; naïvely it suggests to the artist who cannot restrain himself, that he marry "according to the law". Apparently the preference was that icon-painters in those days should rather create in the solitude of the steppes or virgin forests, for the craft being considered an holy one, it was understood that those who dedicated their days to it should live correspondingly holy lives. Many of the greatest Russian icon-painters were monks. But those who were not, the *Stoglav* admonished to come often to the holy fathers, to consult them about all the problems of life; to live according to their instructions, keeping the fast-days and giving themselves much to prayer that they might live in humility.

The *Stoglav* also had its promise of reward for those master-painters who should lead lives in keeping with the commandments. It said that the Czar would enrich them with gifts and the Metropolitan would protect and reverence them above the "common people". In that day to be above the "common people" meant life itself, for the "common people" were in worse condition than plain cattle. It is therefore obvious that art in even the darkest ages of mankind was thus officially recognized as a shield for those who spoke its language.

The extent to which the laws of



DIPTYCH (ALTAR PIECE).

iconography were prescribed is apparent in the rules for groups, schools or teachers. Indeed, the *Stoglav* demanded the formation of such groups, so that the "painters should accept pupils, watch over them and teach them with all piety and purity".

Even divine inspiration is discussed. "And if to some God will reveal the gift of the art, he should be brought to the Metropolitan (church potentate) by his teacher; and if the Metropolitan sees that the art of the favored one is true and if he lives a pure life of devotion, untainted by infamy, then the Metropolitan should encourage him to continue this holy work with all ardor, and the pupil shall be accorded the same favor by the Metropolitan as his teacher". He is, at last, more than the "common people". *Stoglav* thus emphasizes that not only the ability to paint the true likeness of an image, not only divine inspiration itself, but also the pursuit of a pure life, was a vital part of the painter's art.

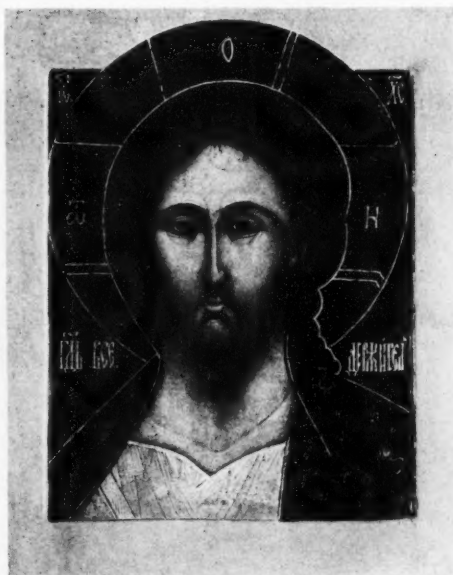
Above all human relations for the icon-painter, was his "holy work", his art, and it is characteristic to note the attitude of *Stoglav* regarding the relationship of an artist to his family. "The master-painter should not be partial toward his brother or son, neither toward his relatives."

It was forbidden also to show favoritism at the expense of art, and *Stoglav* threatens those who overstepped this rule. "And if to some of the pupils," it says, "God will not give this art-craft and he shall paint badly and live not according to the commandments, and the master will lend him his approval, showing instead of the pupil's paintings those of others; then the Holy Father, after investigation, shall put such master under ban, as a fearful example to others; and he shall henceforth forbid that pupil to touch the painting of icons."

On the other hand, it was impossible for one with real artistic abilities to be put into obscurity. The laws of *Stoglav*

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punished. severely such act of injustice. "If to some pupil God reveals the art of icon-painting and he shall live according to the commandments, and the master will reproach him out of envy, so that the pupil may not share equal honors with him, then the Metropolitan, after investigation, shall put the master under a ban, but to the pupil he shall give still greater honor." And the



OUR LORD THE SAVIOR.

severest punishment is meted out for the following: "And whoever of the master-painters will hide his knowledge from his pupils, he shall be condemned to eternal torment together with him who hides his talent". There was no excuse for one who hid his masterpieces. It was demanded that he give them to the world, so that his creations could be enjoyed by the people. This rule



THE VIRGIN MARY.



JOHN THE FORE-RUNNER.

TRIPTYCH: DEISUS.

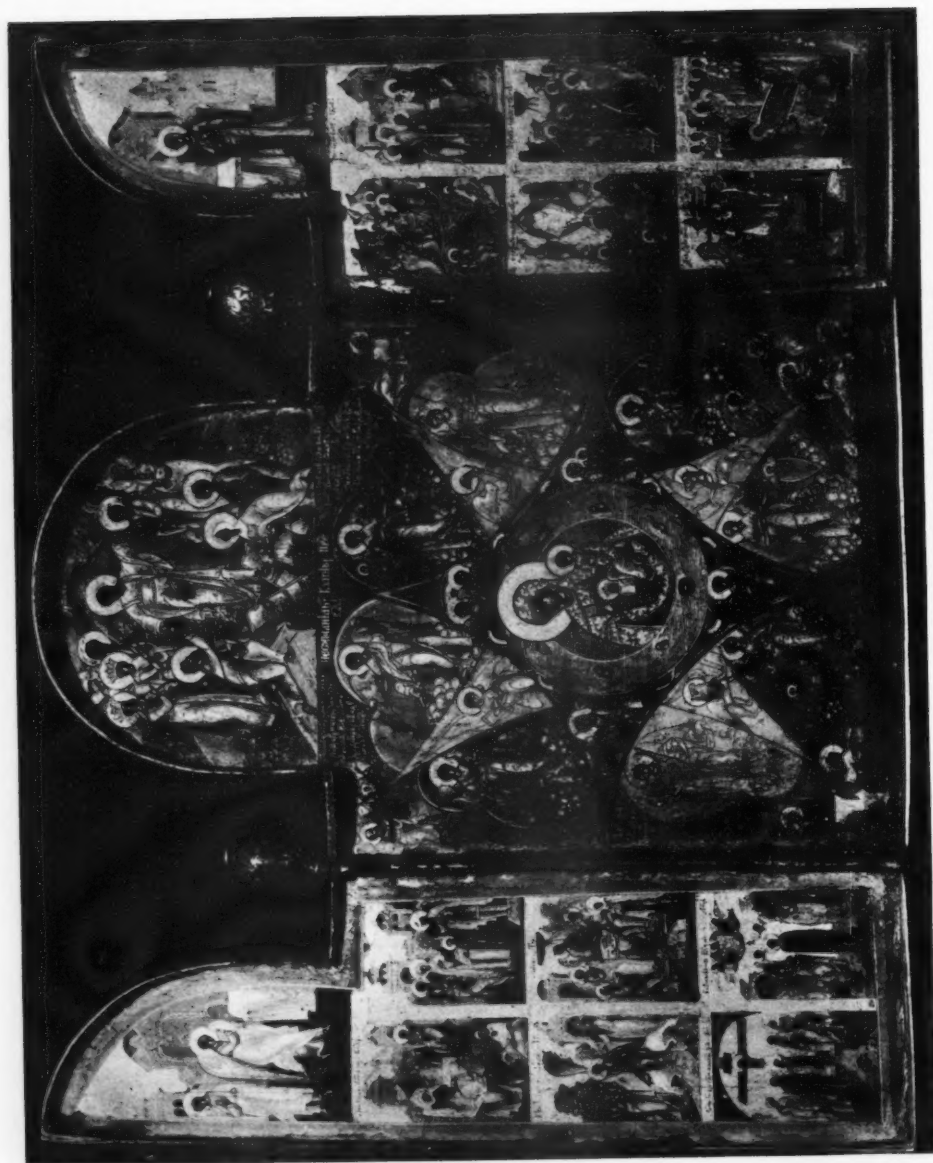
THESE THREE ICONS FORM A TRIPTYCH WITH THE VIRGIN MARY TO THE LEFT, OUR LORD THE SAVIOR IN THE MIDDLE, AND JOHN THE FORE-RUNNER TO THE RIGHT.



THE VIRGIN MARY.



OUR LORD THE SAVIOR.



NEOPALIMAYA KUPINA, THE UNCONSUMING ONE.

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ART AND ARCHAEOLOGY

was most beautiful and serene in teaching an artist that his art belongs not to himself but to the world, and condemns him if he hides it. An official curse was upon all those artists who were drunkards and lived immoral lives. They were forbidden to practice their art and the Metropolitan would openly pronounce his curse in the Church upon him who did the "work of God carelessly".

Strictly forbidden was it to sell mediocre icons to the ignorant peasants. It was considered a blasphemy to paint an icon badly. And those who, in spite of the warning, continued their malevolent practice, were punished by the Czar. It is no wonder that the icons were good. The *Stoglav* had no excuse for those who claimed to make a living by selling bad icons. "Not every one need be an icon-painter. There are many other crafts besides the craft of icon-painting whereby the people can make a living."

The keynote of these rules was "not to let the Divine Image be sacrilegied". All Metropolitans, archbishops, and abbots of monasteries were ordered to watch over icon-painting in their districts as well as over the icon-painters, and to honor the good painters everywhere "more than the common people". Of course the *Stoglav* thus created a tremendous army of censors who were supposed to understand thoroughly this great art. Many Metropolitans not only greatly encouraged iconography in their districts but were themselves renowned icon-painters, such as Manary Simon and others. Metropolitans Peter and Andrei Rublev were probably the greatest of all, especially the latter. The famous icons of Rublev are even mentioned in the *Stoglav* as models from which to copy. The Russian icon-painters did not take

their inspiration from nature. They were forced, by obeying all these necessary regulations, to look for inner inspiration. Thus many a masterpiece was created within the frame of the prescribed form of a divine image or



JOHN THE FORE-RUNNER.

a sacred story, notwithstanding the censor's control of each line and color.

The Russian icon-painter proves that within the borders of a traditional form, there exists another one—boundless if inspired by deep artistic feeling.

The greatest masters have been inspired by Byzantine art and have created immortal masterpieces, without betraying its conventions. Nicholas Roerich, one of them, has also created a number of paintings in the traditional Byzantine style. *The Last Angel* and *And We See* are among the few which are in America, in the Roerich Museum.

Cimabue, whose masterpieces are still a source of inspiration in our days,



"AND WE SEE," BY NICHOLAS ROERICH

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ART AND ARCHAEOLOGY

was not hampered by the traditional school of his time, which so recalls the best of Byzantine style. His *Madonna* in the Louvre shows plainly that form and tradition limit a master's inspiration as little as the frame of a human body prevents the spirit from rising above the rules and regulations set by men.

Corona Mundi, International Art Center in New York, in its three exhibitions of a year ago and this year acquainted the American public with very rare examples collected in Russia. These promise a great future for an art as yet not sufficiently known in this country. Nicholas Roerich says of the Russian icon:

"Almost the highest place in ancient Russian artistic creation should be given to the icons, applying this definition on a large scale. The faces of these 'wonder-working' paintings are magically impressive. There is a deep understanding of the effects of silhouette-painting in them; and a deep sense of proportion in the treating of the background. The faces of Christ, of the Virgin, of some beloved Saints seem actually to radiate the power attributed to them: the face of Judgment, the face of Goodness, the face of Joy, the face of Sorrow, the face of Mercy, the face of Omnipotence—yet still the same face—quiet in its features,



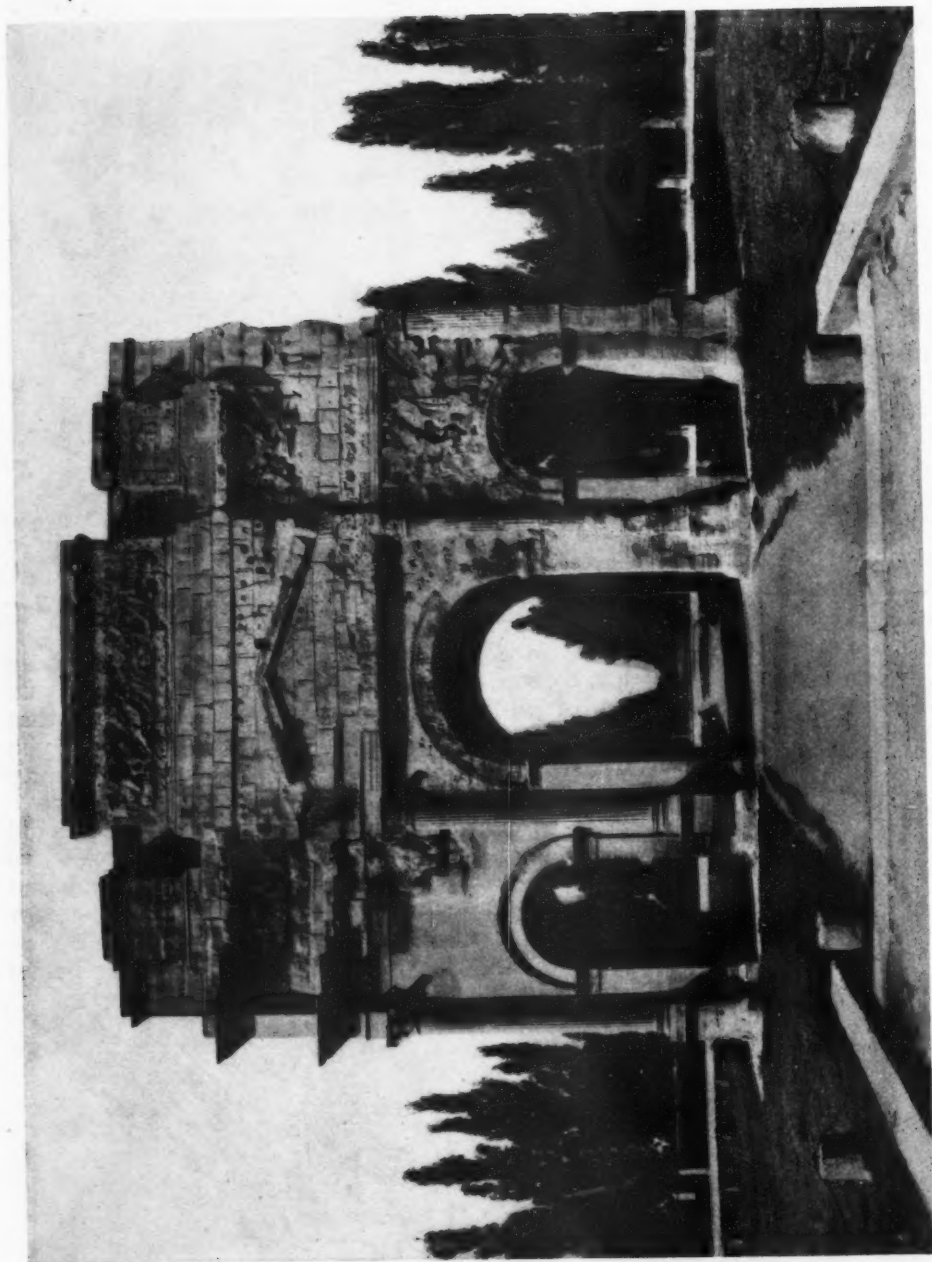
JOHN THE FORE-RUNNER.

fathomless in the depth of coloring: the wonder working-face.

"You feel that all this has been created consciously, not casually, and that you have been brought to that house of God for some reason; that you will keep the impression of its beauty and benefit by it more than once.

"These works—to quote from an old book of the seventeenth century—have been painted 'with honest mind and decent purpose and with noble love for embellishment', that the people may see themselves here as standing before the face of the Sublime."





THE TRIUMPHAL ARCH AT ORANGE.

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THE TRIUMPHAL ARCH AT ORANGE

By KATHARINE STANLEY-BROWN

ORANGE, a pleasant sleepy little town in the midst of flowery Provençal meadows, has only its two great monuments, the theatre and the arch, to recall the days when, known as Arausio Secundanorum, it was an important Roman colony. Sacked as the city first was by Chrocus, King of the Vandals, in the third century, and continually fought over throughout the Middle Ages, the triumphal arch is sufficiently destroyed to make even its origins a matter of debate despite the fact that it is one of the best preserved and most important Roman monuments in France. Probably Raymond de Baux and the princes of Orange have much to answer for, since their necessity for a medieval fortress caused them to transform the arch into a sort of keep. Battlemented and loopholed, they called it their Château de l'Arc. Perhaps fortunately, since it may have saved it from complete disintegration, the arch was restored in 1825, but the hard lines of the newer stones and the crisp carvings contrast unhappily with the broken surfaces of the older parts crumbled slowly away by centuries of sun and rain.

The structure itself, measuring seventy-two feet in height, sixty-nine feet in breadth and twenty-six feet in depth, is composed of three arches, the middle one being larger than the others. All have superb coffered vaulting. Four fluted Corinthian columns on each side of the arch support the double attics. The two inner columns in each case bear triangular pediments, which, with the archivolts and friezes, are richly decorated. The top panel of the crowning story, picturing a vigorous battle scene, almost suggests Renaissance sculpture in its activity and grace. There are trophies of

shields, flags and weapons of all sorts, and figures of captives grouped together with almost an appearance of disorder, but which, viewed as part of the larger mass, provide a picturesque and dramatic effect.

It is possible upon one of the captive's shields to decipher the name Sacrovir, and from that most historians are agreed that the arch was erected in honor of Tiberius after the defeat of the Gaulish chieftain of the Ædui in A. D. 21. Prosper Merimée wrote that, like the other arches in Provence, it was in honor of Marcus Aurelius' victories in Germany, and locally it is known as the arch of Marius, but the shield of Sacrovir and a few faintly discernible traces of an inscription to Tiberius on the architrave make it more probable that the arch was erected just after Silius, one of Tiberius' generals, had crushed the Gaulish rebellion near Autun. The discovery of sculptured gladiators among the captives on the arch help to confirm the Sacrovir theory, for in Tacitus' *Annals* (3, 43) it is stated that in Sacrovir's army there were "some slaves being trained as gladiators, clad after the national fashion in a complete covering of steel".

Despite debate and conjecture as to its origin, despite winds and rains, the arch stands triumphant in its wide circle of dark green poplar trees. How many feet have trod the dusty roads leading to it, then passed beneath its stones! Thousands of Roman legionaries marching northward to defend the frontiers of the Rhine, perhaps even to conquer Britain! Beneath it, too, have passed the long lines of captives, tortured in mind and heart, blue-eyed, fair-haired Northerners driven

(Continued on page 96)

NOTES AND COMMENTS

ANCIENT AMERICAN ART SHOWN IN THE TOLEDO MUSEUM OF ART DURING DECEMBER AND JANUARY

Art and archaeology have met in an exhibition held during the past two months at the Toledo Museum which represents many different countries in the Western Hemisphere, including the great Southwest, Mexico, Yucatan, Guatemala, Peru, Colombia and various smaller areas.

This exhibition is the first of its kind in the United States, including a comprehensive survey of the ancient art and culture of this part of the globe, which, though called the New World, has an antiquity now known and recorded as early as four thousand years before Christ.

Many of the objects have come from museums, private collectors and direct from excavations. They are as varied, as strange and as curious in beauty and shape, form, line, color and design as anything that mysterious past of our Western Hemisphere produced. And when shown in chronological order, each ancient territory in proper sequence, the exposition is a revelation to the American public, which does not yet realize that even in the primitive art of the Americas there

was evidenced a desire for beauty which is proof that the motivating impulse was not born of pure necessity but evolved from a great dignity of purpose.

Recent discoveries all over the world have revealed evidences of peoples long lost in the haze of antiquity, under encroaching waters, within tangled forests, and beneath shifting sands. Excavations in the Americas also disclose that the New World as well has its mag-

nificent ruins and its trail of the history of man evolving from times before the invention of agriculture through basket-making, pottery and loom-work, to splendid architecture so well expressed in beautiful buildings as at Chichen Itzá or in Peru.

Besides the art of the Aztec, Nazca, Inca, Maya and Toltec, there is shown in the Toledo Museum the art of

the Mound-Builders of the Ohio Valley and early pottery from the Southwest.

The Ohio Valley material is partly that which has been recently excavated from the Seip Mound by the Ohio State Archaeological and Historical Society under Harry A. Shetrone, Director of the Museum at Columbus.

Three large pictorial maps, one of the North American Continent, one of the South American Continent and one of Central America, add much to the exhibition because on them is marked the location of all the latest activities in archaeology and the provenience of the various items shown. Large photographs also add to the general interest of the exposition, including examples of architecture *in situ* which could not be shown otherwise and also various large and important examples of the art of the Incas and Mayas, such as the Sun stone, etc.,

which add much to our knowledge of these peoples. Sculpture in the round, pottery, jade, gold-work, tortoise-shell ornaments, silver, textiles, metal, marble and stone-carving fill four large galleries. Perhaps no better opportunity will present itself for the study of the art of the ancient peoples of this country we now occupy, a country rich in antiquity, but which in the minds of most laymen reaches back only to the life,



INCENSARIO OR FUNERARY VASE. A HIGHLY CONVENTIONALIZED FIGURE WEARING A HUGE HEADDRESS, MASK, EARPLUGS AND APRON, HOLDING A DESIGNED BOW AND WEARING A JADE NECKLACE. FROM OAXACA, MEXICO. NOW IN THE PERMANENT COLLECTION OF THE MUSEUM OF ANTHROPOLOGY OF THE UNIVERSITY OF MICHIGAN. ONE OF THE SPECIMENS LOANED TO THE TOLEDO MUSEUM OF ART FOR ITS SPECIAL AMERICAN EXHIBITION.

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manners, customs and art of the Indian culture which was here when Columbus landed.

Though the earliest culture in the Western Hemisphere actually dates back to four thousand years before Christ was born, such antiquity was of course pre-agricultural. However, at the time of the Christian Era an empire had already been set up by the Mayas in our own North American Continent from which time on a primitive people rich in ideas and civilization preceded the decadent type of North American Indian more particularly known to us.

A presentation of this ancient American art, such as is shown at The Toledo Museum of Art, will bring to our minds most forcibly the place in the ancient world held by this continent of ours, and fills the beholder with a desire to know more about the early inhabitants of this country we now call ours.

A SEA-GOD IN THE NET

*(Translated by courtesy of the
German Embassy from the Berliner
Illustrirte Zeitung.)*

The Greek fishermen's drag-net tore as they steered their squat sailboat, rigged slantwise, around the north point of Euboea. They were about 600 yards from land. They knew every square yard of the waters they sailed on and thus knew that the bottom at this point was sandy. Why did the net tear? They pulled up the anchor and with it the obstacle, a dark green bronze arm covered with patina. It must have lain under the sand for centuries as the salt and iodine of the sea had encrusted it so that mussels grew upon it.

Strange, years before another bronze arm had been found here, a left arm. This arm was the right one. Where two arms lie, the body to which they belong can not be far off. The fishermen dived for it and were lucky. They found a bronze statue, over life-size, half-buried in the sand.

Greeks have commercial instincts. They therefore said nothing about their find (for then the State would have confiscated it). They called an art dealer, a specialist for the secret exportation of art works.

They bargained with him for days as to the price of the statue which was still lying in the water. For they knew if they gave away its locality they would be at the dealer's mercy. The latter would not commit himself, however, until he had seen the bronze. In this complicated situation

both parties called in support. The fishermen called a competitive dealer, and the first dealer called friends who were to share with him gain and risk. Thus too many knew of the sunken statue and the Government also got wind of it.

Whereupon fishermen and dealer had their trouble for nothing, for now the State art administration raided the treasure from the sea. It was indeed a treasure. Archaeologists in Athens for once agree. This bronze statue of a mature bearded man is an original of the noblest Hellenic art, its discovery a piece of good fortune equal to the finding of the Hermes of Olympia.

The bronze man of Euboea is probably somewhat older than the Hermes of Praxiteles. Archaeologists



THE BRONZE MAN OF EUBOEAE, DATING BETWEEN 460 AND 450 B. C., FOUND BY FISHERMEN.

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here place him somewhere between 460 and 450 B. C.; in the time after the Persian wars, therefore, and before the erection of the Parthenon, during Phidias' life. Perhaps it is his work.

The powerful figure still lies on straw in a rude wooden box. But it already draws greater crowds in the National Museum in Athens than the carefully mounted sculptures. The crust of dirt and salt has not succeeded in disfiguring symmetry of limb and the dignity of pose of its head. And although the statue lies there like a corpse, defiled by mussels, its splendid limbs stained by salt water, although the hollows of its eyes are without the enlivening stars of enamel which once were put in, yet even the layman must recognize how splendidly it will stand with the powerful action of its outspread legs.

When once the statue has been cleaned and its arms have been attached, it will not only be one of the most mature but one of the best preserved originals of Greek art. For, excepting a wound on the right leg and the loss of the eye-balls, easily replaced, it has, in almost 24 centuries, suffered no serious damages.

The statue probably represents Poseidon. It lay, then, in its own element, which preserved it better than it would have been had it been buried in the ground.

How came it to be buried in the sea? Who knows. Perhaps the vessel was wrecked on which a Roman connoisseur was bringing it home; perhaps a trading-vessel took it along as ballast and sunk it to make room for negotiable freight—this was the custom for centuries in the middle ages. Perhaps priests buried it to save it from plundering barbarians. However that may be, we can be glad that the statue was brought to light in our time, a time so rich in machinery that there is need all the more for an antique of pure beauty.

COMPETITIONS FOR THE PRIX DE ROME

The American Academy in Rome has announced its annual competitions for Fellowships in Architecture, Landscape Architecture, Painting and Sculpture.

In Architecture the William Rutherford Mead Fellowship is to be awarded; in Landscape Architecture the Fellowship is provided by the Garden Club of America Fund; the Fellowship in Sculpture is supported by the Rinehart Scholarship Fund of the Peabody Institute of Baltimore, Md.

The competitions are open to unmarried men, not over 30 years of age, who are citizens of the United States. The stipend of each fellowship is \$1,500 a year for three years, with allowances of \$500 for transportation to and from Rome and \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2,500 a year.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfil the obligations of the fellowship.

In architecture, graduates of accredited schools will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of the American Institute of Architects.

Entries for all competitions will be received until March first. Circulars of information and application

blanks may be secured by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City, N. Y.

PALÆOLITHIC DISCOVERIES IN NORTHERN IRAQ

The British-American Archaeological Expedition in northern Iraq, which is the joint undertaking of the Percy Sladen Fund (British) and the American School of Prehistoric Research, has just closed a most successful season. Miss Dorothy A. E. Garrod, leader of the expedition, has reported to Dr. George Grant MacCurdy, Director of the American School of Prehistoric Research, the finding of numerous caves northeast of Bagdad in the region of Sulaimani.

The complete excavation of one cave at Larzi has yielded extremely important results proving that the prehistoric race which lived on the eastern tributaries of the Tigris river during the latter part of the Old Stone Age had a culture practically identical with that of the race living at the same time in central and western Europe—a culture known as Aurignacian left by the race of Cro-Magnon.

The industrial remains at Larzi are not only typically Aurignacian but also very numerous. The flint implements are exactly comparable with those from south-central France and the Danube valley in Austria; they do not, however, seem to have any close affinities with the contemporary Capsian industry of northern Africa. Another interesting feature is that, near the top of the deposit, the industry grades off into the Mesolithic, or Tardenoisian microlithic industry, without passing through the European intermediate stage of the Palæolithic known as Solutrean and Magdalenian.

Through a cable dispatch just received, Dr. MacCurdy is also able to announce that the expedition has explored and partly excavated a great cave that was inhabited by the more primitive and much earlier Neanderthal race. The flint implements are like those from the Mousterian caves of central and western Europe. The discoveries in northern Iraq throw much new light on the unity and continuity of Old Stone Age cultures and races so far as both Europe and Asia are concerned and may eventually help to elucidate the problem as to whether the prehistoric current was from east to west or the reverse.

ABSTRACTS OF SOME OF THE PAPERS PRESENTED AT THE ANNUAL JOINT MEETING OF THE ARCHAEOLOGICAL INSTITUTE AND THE COLLEGE ART ASSOCIATION

The Archaeological Institute of America, the American Philological Association and the College Art Association of America held their customary joint annual meeting in New York City, December 27, 28 and 29. Following are brief abstracts of some of the papers read at the sessions.

THE FINE ARTS OF THE MAYAS

By H. J. SPINDEN, Peabody Museum, Harvard University.

It is now recognized that the Maya Indians of Central America had fine art in the finest sense. They

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had architecture of stone concentrated in civic centers in which, with an urbanized, sky-scraper instinct, they placed the accent on masses and culminations. The buildings were solidly built of stone and mortar and many of them have withstood for centuries the ravaging effect of tropical forests which now cover them. The Mayas had monumental sculptures and had invented, independent of any influences from the Old World, the processes of stucco-modeling, and fresco-painting for architectural decoration. The temple on the pyramid was impressively executed and there were also more extensive structures called palaces. The tomb was not so important, however, as in some Old World civilizations.

In Maya sculptures the human figure is generally subordinated to a religious idea and there is a lack of trivial realism. But portraiture is recognized on some stelae. It must be admitted that in the handling of perspective the Mayas were better artists than the Egyptians or Assyrians and that in composition and the subordination of details to a decorative plan they had few equals in ancient or modern times. Many of the monuments carry dates and we are thus able to measure the rate of progress, or of change, in an accurate timescale. The Mayas moved as rapidly out of an archaism into a fine technique as did the Greeks, but unlike the Greeks their emotional loyalties were given to gods in grotesque rather than human shapes.

It now appears that many Maya sculptures and temples have cosmic significance. In its most striking phases the art of the Mayas might almost be called astronomical art. That is, the priests of those days had developed a true science of astronomy and at the same time a religious creed of astrology. They believed that the interrelations of the planets had dire or beneficial reactions on human affairs and they erected monuments to secure good and avert evil. These critical times were when Venus and the Sun came together at inferior conjunction at or near the ends of time-periods. A two-headed monster represents this celestial warfare, with the front head picturing the planet Venus and the rear head standing for the Sun.

In the lesser arts also the Mayas were productive of much that evokes admiration. Their ceramic art passes through a wide range of form and ornament. They were masters of the lost wax-process of ornamenting pottery, comparable to batik on cloth. Also they made fresco-pottery, and another pottery decorated with mosaics of heavy but nonfusible pigments, recalling the cloisonné process of the Old World. In jade-carvings the Mayas never sought to subdue the stone completely, but decorated it according to natural shapes and outlines. The First Empire of the Mayas came to an end in 630 A. D., and during this time there was no knowledge whatsoever of metals. During the Second Empire, however, which extended from 960 to 1440 A. D., they were able to work metal with great skill. The use of gold, silver, copper, lead and tin in pure or alloyed form was developed in a few hundred years. The Mayas had calligraphic writing, and it is a great misfortune to the world that nearly all their illuminated books were destroyed by Spanish bigots as works of the devil.

TREE OF JESSE AND INDIAN PARALLELS HAVE INFLUENCED CHRISTIAN ERA

By ANANDA K. COOMARASWAMY, Boston Museum of Arts.

The Tree of Jesse appears as a fully-developed formula in Christian iconography only in the twelfth

century. Its essential elements are the representation of a kind of tree of life, rooted in the navel of the recumbent Jesse, and having for its ultimate flower a manifestation of the deity.

A somewhat similar type occurs in illustrations to the *Speculum Humanae Salvationis*. The Indian formula representing the Birth of Brahmā presents a striking parallel; here Brahmā is seated upon a lotus, of which the stem rises from the navel of the recumbent Narayana; the formula occurs in reliefs of sixth century date, and corresponds to explicit descriptions in the epic literature of at least several centuries earlier date, and in all essentials can be traced back to Vedic literature, and thus to a period antedating the Christian era by about a millennium.

The idea of a cosmic tree rising from the navel of an ultimate source of life, and supporting deities and all the manifested forms of life is shown to be highly characteristic in Indian cosmology. An influence of the Indian on the Christian formula is suspected; in any case the Indian forms provide analogies which cannot be neglected if this and similar problems are to be seen in proper perspective.

ART-ESTIMATE OF ROMAN CATACOMB-PAINTING GIVES RELATION TO HISTORY

By CLARK D. LAMBERTON, Western Reserve University.

The series consists of fresco-paintings on the walls of the catacombs of Rome. They date during the first four hundred years of our era and are pictures of selected dramatic incidents in Scriptural history, which have been investigated by archaeologists, and by persons interested primarily in the interpretation of their suggestive meaning, but have been largely neglected or ignored by students of the history of art.

This neglect should be remedied, because they represent almost the entire evidence for a period in the history of painting between Pompeian-Rome and Byzantine; because they have some slight merit of their own; because they are primitives, and as such mark the origin of Christian art; and because they form one line of approach to the Byzantine style of the fifth and sixth centuries, the artistic quality of which is fully recognized today.

To the above should be added the significant fact that they have in them the only humanism in Christian art before the Italian Renaissance. The series begins in an atmosphere of human interests and of human environment, consistent with realistic Roman art of the day, but presently creates a series of formulas that tend to hold the compositions in remote isolation, suggestive of abstract idealization of underlying truth.

With few exceptions, episodes are not depicted, but the elements are analyzed and the bare essentials are organized into compositions of formal character and of sensational brevity.

As works of art they have little to commend them, in the opinion of the few writers who have noticed them, because they are involved in the Roman decadence; but after all they do reveal fresh and independent art purposes. They have the creative originality, cheerfulness and spontaneous enthusiasm that pertain to primitives, and they are the primitives of Christian art.

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EARLY CHRISTIANS OCCUPIED CENOTAPH OF SETI I AT ABYDOS IN UPPER EGYPT

By THOMAS WHITTEMORE, New York University.

The excavation of the Cenotaph of Seti I at Abydos in Upper Egypt, under the direction of the Egypt Exploration Society, was begun before the Great War and has but recently been terminated. This subterranean construction, for the present called the Cenotaph of Seti I, lies to the west of the well-known Temple of Seti. It has a central part surrounded by a canal which appears to have been fed by the waters of the Nile. Here were found on the walls and piers *graffiti* similar to those in the temple itself, already published by Bouriant and Crum. These rude drawings, including boats, animals, birds, human figures and geometric designs, are here presented in considerable and important addition to a representative study of the *Physiologus*. The frequent recurrence of the picture of a ship appears to be one of the transferences from ancient Egyptian ritual to Coptic ceremony.

Evidences of the occupation point to the use of the building as a refuge in time of persecution. The inscriptions, mainly intercessions and pleas for protection, are in Greek with occasional Coptic words and characters, indicating that the authors were persons who spoke Greek as their mother tongue or fell easily into the use of it.

Drawn with a module of red ochre over hieroglyphics on a wall of one of the passages is an early and perhaps a unique portrayal of a scene in the martyrdom of Christian women. It is a veritable representation of one of those revolting forms of torture described by Phileas and Eusebius in their accounts of the martyrdoms of Alexandria and Palestine. Evidences indicate that the building was used as a Nilemeter and that the Christian occupants, like the Egyptian priests who preceded them, were engaged in recording the rise and fall of the Nile waters which affect so profoundly the economic life of Egypt.

THE LOCATION OF EDEN

By GEORGE S. DUNCAN

Everyone naturally desires to know the earliest home of mankind. The Bible writer, in Genesis ii: 8-14, had this same interest. He may be called our earliest known archaeologist, as he lived about 850 B. C., in Palestine. He describes an enclosed park or orchard with many kinds of beautiful fruit trees. It is located in a territory called Eden, situated in the east. A large river flows from this territory into the park. As it leaves the park it branches into four rivers. One of these is called Pishon, encircling the land of Havilah. Another river is named Gihon, compassing the land of Cush. The third is the Hiddekel or Tigris, flowing in front of Assyria. The fourth is the Euphrates.

The Biblical writer probably had in mind some locality in or near Babylonia in a region watered by a great river, the supposed source of the Euphrates, Tigris and two unknown streams, the Pishon and Gihon. It was natural for him to locate the cradle of the race here. Tradition placed the dispersion of mankind in Babylonia where the tower of Babel was erected, Genesis xi: 8-9. Here was the seat of a very ancient civilization. Abraham the ancestor of the Hebrews migrated from Ur in Babylonia about 2100 B. C.

In recent years important archaeological work has been done in Babylonia at such ancient sites as Nippur, Babylon, Ur, and Kish. No human remains or artifacts much older than 4000 B. C. have as yet been found. Within a few months in a cave 160 miles northeast of Bagdad artifacts of Aurignacian culture have been found. These may date from 25000 B. C., and would be the earliest known traces of man in Babylonia. It is now known, however, from geology that in the Tertiary era the land of Babylonia was unfit for human habitation. This would preclude this region from being the cradle of the race.

Most scientists now believe that central Asia has the best claim to be man's original home. There are ten main reasons for this view. I: The oldest human remains, the Java man, were found in an island once part of the mainland of Asia. II: In 1921 in a cave southwest of Peking a premolar and a molar tooth were found. These go back to the lower Pleistocene or early Quaternary age. III: Artifacts, the handiwork of prehistoric man, not later than 25000 B. C., have been found in Mongolia by Roy Chapman Andrews. IV: Sand-drifted ruins of a very great age have been found in Mongolia. These, while not yet excavated, are supposed to represent a very ancient civilization. V: Two species of anthropoids are found in Asia. These are the orangs and gibbons. VI: Remains of primates, the highest order, have been found in Asia. VII: Asia is the home of the highest organic life. Man's domestic animals and plants came from Asia. VIII: Mongolia is the oldest dry land in the globe. It has been dry 20,000,000 years while other parts of the earth have been submerged. IX: The great size of Asia, with varying life conditions, would be favorable for the development of primitive man. It should be noted that the climate of central Asia in prehistoric times was such as to make the land well watered and fertile. X: Asia is centrally located to other lands. Migrations, going north, south, east and west, could easily start from here. It is expected that the explorations of Roy Chapman Andrews, now being conducted in Mongolia, will confirm the Asiatic origin of man.

Dr. Schultz and General Lemmerer, representing German scientific bodies, have recently, in the vicinity of Cáceres, Spain, excavated in part a Roman camp which dates from B. C. 79. The ruins are believed to be the remains of a fortified settlement of Quintus Cælius Metellus. It measured 300 metres wide and 700 metres long. Streets, a temple, parts of the fortifications themselves, and many other objects of interest have come to light. The camp was in reality a well-established city, orientated from south to north. It was destroyed by Sertorius.

ART AND ARCHAEOLOGY desires to express its appreciation to the illustrated monthly *Japan*, by whose courteous permission the photographs used last month to supplement Professor Hannah's pen sketches, added so much character to "The Architecture of Japan".

The caption under the four-color plate used in the January issue of ART AND ARCHAEOLOGY to illustrate Mrs. R. V. S. Berry's "The Navajo Shaman and His Sacred Sand-Paintings" was unfortunately somewhat misleading. To correct any false impression it might convey, Mrs. Berry writes to say the plate should have read: "Sand-Painting of the Pollen Boy, Navajo Wind Chant".



"THE INNER HARBOR, ROCKPORT". BY FERN I. COPPEDGE, MEMBER, TEN PHILADELPHIA PAINTERS.

EXHIBITION OF "TEN PHILADELPHIA PAINTERS"

"Ten Philadelphia Painters", a group of increasingly notable women artists, opened their tenth Annual Exhibition at the Art Club of Philadelphia January 31. It will continue till February 20.

The "Ten" banded together ten years ago in a courageous effort to show just the work they wished to present, in the most dignified and harmonious manner. Their Exhibition has become one of the anticipated events in the art calendar of Philadelphia. Beside this annual show the "Ten" have had for years a Rotary which has gone from club to club in the State Federation of Pennsylvania Women. Last spring a group of canvases was exhibited at Palm Beach, San Antonio, Beaumont, and Houston, Texas, the Witte Memorial Museum at San Antonio acquiring one of Fern Coppedge's winter landscapes for its permanent collection.

The members of the "Ten" all received their training in Philadelphia, but scatter to the four winds to paint. Theresa Bernstein spent the summer painting at Gloucester, as did Fern Coppedge, who is greatly

interested in the harbor activities there, as well as in the snowy landscapes of the Delaware Valley. Cora Brooks sketched in Tangiers, Spain and Portugal, while Isabel Cartwright, the portrait painter, found the coast of Cornwall a fascinating field of endeavor. Constance Cochrane, who has been painting the wind swept coast of Maine, turned to the Carribean. Ireland drew Lucile Howard back, and she has been holding an exhibition, at the Gotterdam Gallery in New York; of her Irish canvases. Elizabeth Price continues to create decorative panels on gold and silver backgrounds and some of the glowing work of Mary Russell Ferrell Colton will bring the grandeur of Arizona to the Exhibition. Helen K. McCarthy, whose death last winter in the zenith of her powers was so great a loss to her associates, will be represented by some canvases never before shown in Philadelphia, and selected from a Memorial Exhibition of her work now in progress at the Milch Gallery in New York.

Harriet Frishmuth, the sculptor, will be the guest exhibitor, and will show some of her small bronzes as well as several fountains.

BOOK CRITIQUES

Autobiography of Benjamin Robert Haydon. With an Introduction and Epilogue by Edmund Blunden. 446 pages. Oxford University Press, New York. 1928. 80 cents.

Albert Carrier-Belleuse. By Achille Segard. Pp. 87. 15 illustrations. Librairie Ancienne Honoré Champion, Paris. 1928.

Here are the stories of two mediocre artists, an English painter, a French sculptor. Both, however, are instructive in throwing light on an artist's problems and his relation to his fellows.

Haydon's chief aim was to arouse in early 19th century England a sense of the importance of art, especially of historical painting. In this difficult purpose he was tireless and without mercy to himself or others; no painter ever worked with a more urgent conscience or a more pious spirit. Among his friends were Charles Lamb, Hazlitt, Wordsworth and Keats. He fought bitterly against the banalities of the Academy. He was one of the first and most intelligent champions of the Elgin Marbles. All of which would predispose us in his favor—until we look at his painting. Then we realize the gap between his unflagging ambition and his commonplace creative ability. Add to this his conspicuous lack of tact and humor and the tragedy of his life becomes inevitable. His journal is a human document of far greater value than any of his paintings; and his observations (especially on the Elgin Marbles) are sometimes exceedingly illuminating. Mr. Blunden contributes a deftly-stated criticism to this reprint in the World's Classics.

In contrast to the chaotic Haydon, Carrier-Belleuse recognized his own limitations, and worked serenely and scrupulously within them. As M. Segard says, he was the child of an age notable for its inferior taste; he was not a rebel like Carpeaux and Rude, but an affable and effective teacher of that technical proficiency which the French academic tradition so admirably preserves. If occasionally, as in the Masséna monument at Nice, he constructed a figure with power approaching that of Rude, most of his work (the groups at the base of the Opéra stairway are characteristic) is merely pleasantly decorative. His most important designs were made for Minton ware in England and for Sèvres ceramics. M. Segard's monograph is an adequate summary and appraisal of his career.

WALTER R. AGARD.

An Introduction to Biblical Archaeology. By George S. Duncan. Pp. 174. Fleming H. Revell Co., New York. 1928. \$1.75.

This book by the Professor of Egyptology and Assyriology in the American University at Washington is very timely, as there is such a marked interest being manifested today in Biblical archaeology. Dr. Duncan gives us a clear and comprehensive popular account of the bearing of recent discoveries on the teachings of the Bible. He is familiar with the excavations in Greece, Palestine, Syria, Egypt, and Asia Minor, and gives us a concise statement. We wish that Dr. Duncan might have given us more, especially about the Seven Biblical Churches and the excavations at Sardis, Ephesus, and Pergamum. But there is nothing of the theatre at Ephesus where the events of Acts XIX took place or of the Seat of Satan at Pergamum. The book will not supplant Cobern's (wrongly cited as Cohern) *The New Archaeological Discoveries and Their Bearing on the New Testament* or Barton's *Archaeology and the Bible*, but can be highly recommended to those who wish to get in a couple of hours a good short popular introduction to Biblical archaeology.

DAVID M. ROBINSON.

Cycles of Taste. By Frank P. Chambers. Pp. xii, 139. Harvard University Press, Cambridge, Mass. 1928. \$2.

There is wholesome tonic in this comfortable little volume for all who can take the time to read and think in these days of hurly burly. It might well have been entitled the archaeology of aesthetics from the literary viewpoint, and both art student and archaeologist can learn something from it. With so many exponents of "Art" disclosing every day their deplorable lack of backgrounds and the power to think as well as the insufficiency of their technical training and skill, Mr. Chambers' essay presents the past in such a way as to give the thoughtful among them a needed bridge to the present. By indirection, and by following the ancient proverb which declares that "every spectacle is in the mind of the spectator", we can strike the balance in many ways. What the author designates early in his thesis as the "Moral Resistance to Fine Art" is a case in point.

Mr. Chambers brushes aside the opinions of modern critics of ancient aesthetics as super-

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erogatory and goes direct to the classical texts for his argument. Plato, to cite one instance only, he finds distressingly jejune as an aesthete. Throughout he poses the question as to what the classical ancients themselves thought of their arts, and answers it by letting us read what Homer and Plato and Pliny and the rest wrote. The book falls into seven chapters, divided between Greece and Rome. It closes with a philosophical comparison of the pagan and Christian eras of the past, and therein suggests "the analogue of the whole procession of ancient and modern cultures". The final note, appended to the last chapter, denies the charge that Spengler's *Decline of the West* influenced the present essay in any way, as the latter was complete before Spengler fell into the author's hands.

A. S. R.

The Indian and Christian Miracles of Walking on the Water. By William Norman Brown. Pp. vi, 76. Open Court Publishing Co., Chicago. 1928. \$2.

Some years ago, when the controversies regarding the Higher Criticism were at their height, and accusations of heresy were being freely made on every side, anything savoring of disbelief in any part of the Bible was frowned upon severely as almost the unforgivable sin. Today no such superstitious reverence troubles scholars, and the search for truth penetrates the Bible as well as profane sources with perfect unconcern for anything but facts.

In the slim little current volume at hand, Professor Brown, of the Sanskrit Department of the University of Pennsylvania, takes up one of the most widely credited of all miracles and endeavors to show its origin. Regardless of personal belief or disbelief in this or any other miracle, and regardless of the striking analogies which can be drawn by a careful scholar between biblical texts and older documents of other cultures and faiths, such studies seem rather futile. Iconoclasm is justified only as it serves some constructive purpose. We may smile at the Bible as a rather badly jumbled mixture of folk-tales and corruptions, but it is difficult to forget that for centuries it held the world together, and that Voltaire was wise when he observed, "*Si Dieu n'existait pas, il faudrait l'inventer*".

Prof. Brown makes no pretence of having said the last word on this interesting and curious theme, and admits the tenuousness of his links between the days of the Rigveda (c. B. C. 800) and the reports in Matthew xiv, 22-23, Mark vi, 45-51, and John vi, 16-21.

He closes his engaging study with a genealogical table of twelve sections, and his text with the words: "With only a few minor variations, due to natural changes in a strange environment, the story concerning Peter reproduces that of the Buddhist lay disciple. This theory, as supported by the evidence available, provides a reasonable explanation of the New Testament legends; otherwise none is at hand."

T. I. O.

Englishmen, Frenchmen, Spaniards. An Essay in Comparative Psychology. By Salvador de Madariaga. Pp. xix, 256, Oxford University Press, New York, N. Y. 1928. \$3.75.

Professor Madariaga represents Spain at Oxford, after having had experience of international thought and intercourse at Geneva as the Director of Disarmament in the Secretariat of the League of Nations. To the great majority of readers this new volume by the author of *The Genius of Spain* will come as something of a shock. Only those whose knowledge of Spanish is intimate and of long standing will be able to extract from it that essential delight it is capable of producing, for the book is "in character". Nobody but a Spaniard could possibly have written it. Not even a Spaniard could have done it were not his individuality tintured strongly by a whimsical humor tonic in effect and always urbane even when most devastating. As he says himself on page 211, in describing the Spanish man of letters, that as he "gives himself without stint and without artifice, one finds in his work a blend of all the 'qualities' from the primitive and naive to the polished and sophisticated". No reviewer could sum up the book—or the author—more truly or more graphically.

In a prefatory note by Alfred Zimmern, this comparative study is announced as material worked up from lectures delivered at the Geneva School of International Studies. In his Foreword, the author points out that "Men, and not things, are the soul of politics, and if things must be studied to show the way out of political labyrinths, man must be studied in order to move actually out of them". With this clearly in mind, and believing sufficiently in true internationalism to maintain the practical reality of national psychology, the author divides his thesis. In Part I he studies his three races as men respectively of Action, Thought and Passion, and applies to each group in turn the characteristics of the others. Part II deals—the main parallel of character being established—with a general



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verification though direct observation of the conclusions reached *a priori* as to the individual and collective life of the different peoples. Thus he considers the community and political structures, leadership, historical development, language, art and letters, and brings his analysis to an end with love, patriotism and religion. It is a remarkable and illuminating effort. Sometimes the author sits rather obviously on the frame of his picture, and often he is guilty of the time-honored Spanish vice of prolixity. But the point of view is fresh, the erudition profound, the style generally admirable, and the total effect stimulating and provocative. The book should have a special appeal to the American audience just at this time, when we are beginning to realize the intimacy of both our historic contacts and our present relations with "Englishmen, Frenchmen, Spaniards".

ARTHUR STANLEY RIGGS.

An Outline of the History of the World, by H. A. Davis. Pp. xv, 560. 131 illustrations, 18 maps. Small octavo. Oxford University Press, London and New York. 1928. In one vol., \$2.50; in two parts, \$1.25 and \$1.50.

As a teacher, Prof. Davis has felt the need of a textbook of world history, highly selective, of course, to show especially against the background of the World War, the interdependence of nations and the lessons to be derived throughout the ages from their successes and failures. The present volume, while interesting throughout, will raise certain objections, not only as to its omissions, which the author anticipates, but as to its emphasis on various points. In the main it is skilfully handled, and while some Americans may be piqued, any schoolboy who masters the contents of the compact little volume will have pabulum to digest for a long time.

THE TRIUMPHAL ARCH AT ORANGE

(Concluded from page 87.)

southwards to the slave-markets of Rome. Golden brown in the rich Provençal sunshine it stands. The blue-bloused children of Orange play ball in the circle about it, never giving so familiar a landmark a curious thought. Only the traveler, lured to Orange by love of ancient Rome and its memories, recalls the triumphs and the glories of the colonial past.

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